

John F. Kenna Apartments

2214 East 69th Street
Chicago, Illinois

Preliminary Summary of Information
Submitted to the
Commission on Chicago Landmarks
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JOHN F. KENNA APARTMENTS

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Chicago, Illinois

Constructed: 1916

Architect: Francis Barry Byrne

The three-flat building constructed in 1916 for John Francis Kenna in the South Shore neighborhood is a benchmark in the career of an important American architect, Barry Byrne. Nurtured in the principles of organic architecture throughout his apprenticeship in Frank Lloyd Wright's studio from 1902 through 1908, Byrne is recognized as one of the major figures of the Prairie school, a progressive movement in architecture that evolved during the first decade-and-a-half of the twentieth century. Beginning with his designs around 1915, Byrne's work began to take on a visual appearance different from his own previous and others' Prairie school efforts. Byrne's mature design sensibilities coincided with a shift in public tastes toward more conservative, revival styles in architecture that led to the decline of the Prairie school. Far from capitulating to the whims of architectural fashion, Byrne's work was an affirmation of the creative spirit in architecture that the Prairie school represented. The design of the Kenna apartments is philosophically consistent with the creative tenets of the Prairie school, but it is more illustrative of these principles as they were re-interpreted by Byrne in the formation of a personal and distinctive architectural grammar.

Barry Byrne and his Association with the Prairie School

Barry Byrne was one of the most thoughtful and articulate architects of his generation. He was born in 1883 on Chicago's West Side. Christened Francis Barry Byrne, he was the oldest child of Irish-Catholic, working-class parents. His father, a labor activist and railroad blacksmith, was an avid reader of Shakespeare, and in later years Byrne attributed his own aesthetic pursuits to what he perceived as the thwarted artistic ambitions of his father. The death of his father in a job-related accident in 1897 forced Byrne to

forego his formal education at age 14 to help his mother support his younger brothers and sisters. His mother's strength, as demonstrated in raising her children under adverse circumstances, was an example to her oldest son, who would weather various economic and professional setbacks throughout his later career.

Working as a clerk for the Montgomery Ward mail order company, Byrne did not abandon his childhood interest in the arts, and on his days off he went to museums and attended concerts. Reminiscing about his period, the architect recalled the appeal of his later profession as compared to other artistic endeavors: "While music and art, were . . . my comfort and refuge, architecture could well be termed my dedication." In 1902, Byrne saw an exhibit of Frank Lloyd Wright's work at the Art Institute of Chicago that impressed him, and prompted him to contact the architect to request employment in his office. Wright hired him as an office boy, and over the next six years Byrne worked as an apprentice learning the profession through experience.

During the six-year period Byrne worked for Wright in the architect's Oak Park studio, some of Wright's most famous works came to fruition. It was not long before Byrne took an active role in the work of the office, participating in such projects as the Unity Temple (1905-08) in Oak Park and the houses for Ferdinand F. Tomek (1906-08) and Avery Coonley (1907-09), both in Riverside. Wright's philosophy of an organic architecture, using indigenous materials for designs that were unified in plan and elevation, was imparted to Byrne and the other architects through the informal atmosphere of the studio. Although Wright had a highly individual style, he did not impose it on his employees but encouraged them to develop their own approaches to design, as indicated in "In the Cause of Architecture," an article by Wright published in the March 1908 issue of the *Architectural Record*:

It is urged against the more loyal [employees] that they are sacrificing their individuality to that which has dominated this work; but it is too soon to impeach a single understudy on this basis, for, although they will inevitably repeat for years the methods, forms, and habit of thought, even the mannerisms of the present work, if there is virtue in the principles behind it that virtue will stay with them through the preliminary stages of their own practice until their own individualities truly develop independently.

The independent works of Byrne and other studio colleagues, especially Walter Burley Griffin and William Drummond, are distinct among Prairie school architects for the manner by which their designs reflected the originality of Wright's concepts while being stylistically independent of his efforts.

The easygoing atmosphere of Wright's studio became strained as a result of the architect's affair with Mary (Mamah) Borthwick Cheney, the wife of a former client. Although knowledge of the affair did not become public until October 1909 when Wright and Cheney traveled to Europe together, the relationship was beginning to take its toll on the of-

fice as early as 1908. The recollections of Byrne, who was absent from the studio for three months due to illness, indicated the negative effect the affair had on ongoing projects:

Wright's affair with Mrs. Cheney was well underway when I entered the hospital and had progressed to a critical degree by the time I returned. Wright was rarely around and not at hand to consult on the Coonley house and the Unity Temple work, which I had again taken up.

Byrne made arrangements to establish an office in Seattle with Andrew Willatzen, a former studio draftsman, beginning in November. As circumstances in Wright's office deteriorated throughout the year, Byrne decided to quit earlier than planned, and he went to work briefly for Walter Burley Griffin. Griffin, the former chief draftsman for Wright, had left the studio in 1905 to start his own practice.

Selected examples of the residences designed by Byrne and Willatzen show that they favored a hybrid of features from Prairie and traditional English architecture. The role each architect played in terms of design development is unclear, and it is therefore impossible to interpret the houses in the context of Byrne's subsequent independent works. The partnership was ended in February 1913, owing to what Byrne later described as "temperamental differences."

The experiences of the following year were as influential on the development of Byrne's design sensibilities as his apprenticeship with Wright. He moved to California and moved in with two of Wright's sons, John and Lloyd, who in turn introduced him to Alfonso Iannelli, the sculptor with whom Byrne would collaborate on many of his subsequent commissions. He also met and became familiar with the work of Irving Gill who, like Wright, was a former employee of the firm of Adler & Sullivan, a partnership which itself was influential to the development of modern architecture. After moving to California in 1893, Gill began to develop an austere architectural style based on experiments with reinforced concrete construction. His architecture utilized broad planar forms punctuated by sharply defined door and window openings, as opposed to Wright's manipulation of cubic masses in various planes. The designs had an affinity with the traditional adobe architecture of California and the Southwest, but more importantly, their reductive qualities were at the forefront of contemporary architectural thinking. Byrne recognized the innovative aspects of Gill's work and absorbed these ideas into his own developing architectural vocabulary.

After working briefly for an architect to whom he was introduced by the Wrights, Byrne opened his own office. Potential commissions, however, were not carried through, and when Byrne received a letter from Walter Burley Griffin in January 1914 requesting Byrne to take over his practice, the younger architect accepted the offer and moved back to Chicago.

Griffin had won the international competition for the design of Canberra, the new capital of Australia. As Griffin intended to return to Chicago after his three-year contract in Australia ended, he asked Byrne to become his associate to complete the jobs already in the office and to take on new work in order to keep the practice active. Byrne took the responsibility for a variety of commissions, including several houses planned as part of a new subdivision in Mason City, Iowa. Most of the projects were at preliminary design stages and after consultations with clients. Byrne redesigned the projects. Disputes between Griffin and Byrne as to the limits of Byrne's design responsibilities ultimately led to the dissolution of the association in 1916.

The designs carried out by Byrne during this period illustrate his growing design sophistication, alternating between their affinity to Wright and Gill, without any reference to the revival architecture seen in the Seattle houses. The house for Dr. James Frederick Clarke (1915) in Fairfield, Iowa is recognized as the design in which Byrne brought together all of his artistic influences to date in a masterful achievement. Broad wall surfaces, faced with rich red common brick, are punctuated by clean-edged openings. The strong cubic massing conveyed by the brickwork, is modulated by precise, low roof gables. In plan, the rectangular arrangement of the living and dining areas overlaps a second rectangle housing the subsidiary spaces of the hall, stairs, kitchen, and garage. Predominately Prairie school in character, the design represents what historian H. Allen Brooks refers to in *The Prairie School* (1972) as a "brilliant synthesis" of the architectural characteristics of Wright and Gill's work. Rather than heralding designs of a similar vein, however, the Clarke house became the culminating essay of the lessons Byrne had learned in thirteen years of architectural practice.

Beginning with the commission for the Chemistry Building at the University of New Mexico (1915-16), Byrne's architectural designs took on an austere character consistent with the visual simplicity of Irving Gill's work. The stark wall treatment of the one-story, smooth-faced structure is the most emphatic feature of its design. Its appearance was very similar to works by Gill, although this may well be attributable to Byrne's respect for the forms and materials of traditional Southwest architecture -- the inspiration itself for Gill's architecture -- rather than an attempt to mimic the architect's designs. Any doubts as to Byrne's ability to generate innovative compositions on his own were put to rest with his next commission, that for the three-flat building for John Francis Kenna.

Residential Development in South Shore

Construction of the Kenna Apartments in 1916 occurred at the onset of a community-wide building boom in the South Shore neighborhood. Although white settlers began moving to the area in the 1850s, settlement throughout the community was sparse through the 1890s. Small residential enclaves, including Parkside (71st and Stony Island), Essex (73rd and Kimbark), Bryn Mawr (71st and Jeffrey), South Shore (71st and Yates), and Windsor Park (75th and Exchange) were built up around the stops of the Illinois Central Railroad main line and its South Chicago branch during the 1880s. All of these communi-

ties were part of Hyde Park Township which was annexed to Chicago in 1889.

The socio-economic characteristics of these neighborhoods varied considerably, but two social institutions had a decidedly affluent character. The Windsor Park Golf club, located between 75th and 79th, east of Yates Boulevard, and the Washington Park Race Track, founded in 1884 at 63rd and Cottage Grove, provided diversion for the leisure class and helped to establish an identity for the community at large that would be continued two decades later with the founding of the South Shore Country Club in 1905. Any kind of comprehensive settlement, however, did not occur soon despite the expectations generated by the location of the 1893 Columbian Exposition immediately north of South Shore in Jackson Park.

With the population of the city growing and the social characteristics of neighborhoods changing, South Shore began to see the first hints of extensive real estate development in the first decade of the twentieth century. According to *Residential Chicago* (volume 1 of the *Chicago Land Use Survey*, 1942), construction was greater in volume throughout South Shore from 1895 to 1914 than it had been previously, but developments were still widely dispersed. The Jackson Park Highlands, a high-grade residential subdivision located between 67th and 71st streets, Creiger Avenue, and Jeffrey Boulevard, begun in 1905, was just one of many areas being built up. By far, the largest amount of building activity, however, took place from 1915 to 1924, a fact reflected in the construction dates of the Kenna Apartments and the large multiple-family apartments on either side of it. The block on which the Kenna Apartments was built was open prairie in 1916; the three-flat remained isolated on the block between Paxton and Crandon avenues until late 1923 and early 1924 when work on the two adjacent buildings was begun. Population statistics further illustrated the growth of South Shore. The 1920 census indicates that 31,832 people resided there, and in ten years the population had increased by almost 150% to 78,755.

South Shore was the destination of many middle-income families, including a large number of second-generation Irish who moved to the area as their generation became economically prosperous. Their movement was also motivated by racial and social changes in their previous neighborhoods. In his circumstances, John Francis Kenna was typical of his generation and their move to South Shore. Kenna, who was born in 1871, was the son of Irish immigrants. According to the 1910 census and directory information, Kenna was a bookkeeper for a manufacturing company on South Ashland Avenue. He lived in a flat building at 37-39 West 33rd Street in the Douglas community with his wife and father. As the land use and racial characteristics of Douglas changed during the first two decades of the century, due to the encroachment of light industry and the growing black population, the Irish and Jewish residents, who made up the largest part of Douglas' population at the turn of the century, began to move farther south. Many settled in Washington Park, but similar circumstances prompted them to move again within a decade, some relocating to Hyde Park and others to South Shore. Kenna remained in Douglas until 1917 when he moved into his new flat-building on 69th Street.

The Kenna Flat Building as an Illustration of Byrne's Principles of Design

The Kenna Apartments has a bold architectural presence on the 2200 block of East 69th Street, and indeed throughout the larger neighborhood. Its bold cubic massing and spartan detailing impart a freshness of design that makes this building every bit as modern today as it was seventy years ago when it was built. The building is an example of the standard three-flat building type raised to artistic heights. Faced with yellow-buff, smooth-faced, pressed brick, the design reads as a series of cubic masonry volumes punctuated by horizontal ribbons of windows. On the front (south) elevation, a five-sided bay articulated by saw-toothed corner brick joints is the most prominent feature of the composition. With the exception of the cement sculpture panels flanking the front door and the chevron patterned wood window trim, there is no overt ornamental detailing. Rather, the design relies on its overall simplicity for its artistic impact.

In keeping with the tenets of Frank Lloyd Wright's architectural philosophy, the exterior composition is directly linked with its interior plan. As a result, the design of the Kenna three-flat represents a dramatic departure from others of the same building type. Generally, rooms in flats are laid out in a linear arrangement perpendicular to the street, with the living room in front, the dining room behind it, and the kitchen and bedrooms farther back. Often enough this arrangement is necessitated by relatively narrow 25- to 30-foot lots; however, it is interesting to note that this configuration is also used in building sites of larger dimensions. Byrne exploited the wide street frontage of Kenna's lot to place the living and dining areas next to each other at the front of the apartment along with the sun-room bay. The novel interior arrangement of these volumes produces an equally distinct exterior expression. Preliminary plans made use of a similar plan and massing but called for a rectangular bay rather than the more dramatic polygonal form that was built.

Byrne's design for the Kenna illustrates the emerging planar character of his work. As seen in the design for the University of New Mexico Chemistry Building, Byrne had recognized the aesthetic potential of the stark wall surfaces used by Irving Gill. Because brick is indigenous to Midwest construction, Byrne modified Gill's aesthetic treatment by using brick instead of concrete for the Kenna design. As unprepossessing a material as brick seems, Byrne recognized its importance for creating an overall artistic impression. Writing on "Distinction in Brick Architecture," an essay in a collection called *Living Architecture* (1930), Byrne elaborated on the relationship of materials to architectural composition:

Materials for building purposes, whether they are the most precious, or the simplest, have their own character and beauty. As a matter of fact, the beauty of a material is secondary to the beauty of the way in which it is used.

Byrne heightened the appreciation of the material, in this case brick, not only through distinct craftsmanship but also through the suppression of other architectural features. In the Kenna, for example, the water table, or concrete base which in most Prairie school

designs is a decorative as well as functional element, is not used ornamentally. Rather it is used here only for its functional quality, and by not expressing it as a decorative feature Byrne reinforces the identity of the brick wall. The flat, linear styling of the Kenna, together with its individual detailing, represents a sophistication of design equal to the best of contemporary efforts.

The elegance of the linear expression is complemented by the precision of its brickwork. Byrne had a high regard for the fundamental qualities of brick, and in the same article cited above, he spoke of its effect on architectural composition:

This small piece of baked clay is the unit, which, used in multiplicity, makes up the walls and piers of a brick building. This individual brick is the primary fact, and consideration of its special character is a necessary preliminary to designing a brick building. The individual brick determines the proportion of the parts of the building; it is the unit of scale as well as of construction.

The Kenna Apartments shows off brick architecture in its purest form. The design has a forceful character, emphasizing the strength and solidity of the material; yet, its rugged qualities are offset by the precision of finely tooled brick joints. With Byrne the individual brick established a module for design which in the Kenna led to the distinctive saw-tooth treatment of the bay corners. Rather than using a mitered half brick to finish the corners smoothly, he uses the whole brick, creating a novel interlocking joint that enhances the visual appeal of the composition. The approach is consistent with the philosophy of his mentor Wright who encouraged architects to respect the nature of materials and to express them in a straightforward, honest manner.

The Kenna relies on compositional balance to achieve its overall artistic effect, rather than employing the hollow references to historical architecture that characterized most residential design. There is no extraneous detailing or meaningless applied ornamentation. Instead, Byrne subtly manipulated architectural details to produce a dynamic balance between verticals and horizontals. Recessed horizontal brick joints, the linear grouping of windows, and the continuous copper roof coping, impart a decided horizontality. In addition, the architect eliminated the individual brick courses at the sills and lintels on the front windows of the bay in order to accentuate the horizontal movement across the bay. These features are juxtaposed with the vertical orientation of the monolithic stair tower and the sun-room bay. Through the adept handling of larger design features Byrne made an important architectural statement, dramatizing the artistic value of the plain wall mass.

Ornament, used sparingly, relieves the severity of the overall composition. Integrated into the design, its use represents the successful collaboration of the sculptural and architectural arts. The sculptured concrete entrance panels and, most likely, the chevron patterned wood window moldings were the work of Alfonso Iannelli (1888-1965). Iannelli, who was the most prominent sculptor associated with the Prairie school, worked on the decorative schemes of many of Byrne's commissions. Espousing an aesthetic of architec-

tural decoration complementing Byrne's ideas on the unity of design, Iannelli stressed the integration of ornament with architecture. The artist described this symbiotic relationship in "Sculpture and its Relation to Architecture," which was published in the November 1929 issue of *The Western Architect*:

Sculpture may be considered the flower of architecture, but it must be an organic part of the whole, as the flower is one with roots and stem. The movement of the sculpture should grow from the structure itself, being so much a part of the plan, that were the sculpture eliminated, the building would be incomplete, and if its movements were not those of the structure, it too would be a failure.

The concrete sculpture panels on the Kenna Apartments are integral elements of the composition, creating a distinctive entrance ensemble. Two panels flank the entrance, a man on the left and a woman with child on the right. Together the sculptures represent the family unit and are expressive symbols of domesticity and community. Transcending any notion of pure functionalism conveyed by the overall building design, the sculptures express a warm, inviting quality. Similarly, the built-up chevron patterned, wood window moldings relieve the hard-edged quality of the window openings. The pattern of the molding, originally painted a light color to match the tone of the brick, adds a sense of movement to the detail consistent with the vitality of the total design.

Although plans of the building exist, the as-built interiors are undocumented. The original drawings indicate an efficient floor plan wherein a centrally located entrance hall separates the public spaces at the front from the private rooms in the back of each apartment. The living, dining, and sun rooms are arranged axially around the central fireplace wall, while the grouping in the back of the flat is more linear, the kitchen and three bedrooms located on either side of a long corridor. Byrne's predilection for simplicity in design was further reinforced by his design of interior fixtures and his treatment of interior wall finishes. His interiors had an understated elegance, using a light-stained wood finish on simply profiled wood moldings. In the Clarke house in Fairfield, Iowa, for example, Byrne collaborated with Iannelli to create a color scheme of blues, red, yellow, and white. Rugs and upholstery were in tones of blue and red which were reflected onto white walls having a yellow sine-curve stencilled wall border. Given Iannelli's involvement with the ornamental aspects of the Kenna exterior, he may also have been involved with its interior decoration. The drawings of the Kenna indicate that a number of built-in cabinets and hutches were planned and that the living room fireplaces were to have been of roman brick and terra cotta with an inset concrete sculpture panel. The interiors were not examined for this report, so it is not known whether these features were executed.

The Kenna Apartments is among the most distinctive of Barry Byrne's efforts. It was favorably received by critics early on and has been lauded by numerous historians in subsequent literature. The author of the an article on Byrne's work in the March 1924 issue of *The Western Architect* noted how the Kenna design signalled the architect's emancipation from the overt influences of his mentor Frank Lloyd Wright and his skillful handling

of materials to produce a dynamic architectural composition:

Here, simple brick, with straightforward openings, are accepted facts, and the designer sets out to do the best he can with the materials at hand and in the most economical manner. It goes without saying that it is more difficult to design a simple thing than one slightly more ornate or involved, for in the utterly simple the total appeal and interest must come through perfect proportion.

Almost fifty years later, H. Allen Brooks put Byrne's work in the context of the most advanced architectural movements of the teens and twenties, suggesting that had the cubic masses of the Kenna been surfaced in "white plaster, instead of brick, the building might pass as a work of the International Style in the late 1920s." Byrne himself noted the affinity between the Kenna design and those of leading European architects of the time. In his article "From These Roots" (*American Benedictine Review*, summer, 1951), Byrne described the manner in which many architects, especially Europeans, reacted to the functional aspects of the works of Louis Sullivan and Frank Lloyd Wright by designing elevations of "sophisticated simplification." Buildings by Adolf Loos in Austria, J. P. Oud in Holland, and Ludwig Mies van der Rohe in Germany are prominent examples of this movement. Byrne acknowledged his efforts in this vein:

My own essay in this direction, made without knowledge of the European work, were the designs for the University of New Mexico and the Kenna apartment house in Chicago. This work was done in 1916, when the European experiments must have been only in the idea stage. In the buildings instanced were mingled the influence of the values that existed in the simplifying tendencies of Irving Gill, whom I had known during a visit to California.

In using the phrase "European experiments," Byrne was probably referring to the International Style which was inaugurated in the mid-1920s, rather than the European Expressionist architecture whose brickwork the Kenna parallels. The Kenna design itself defies a precise stylistic label; rather it is a testament to Byrne's personal doctrine of the creative spirit in architecture.

Barry Byrne: A Legacy of Architectural Innovation

Following the Kenna's completion and throughout the 1920s, ecclesiastical work became the mainstay of Byrne's practice. A religious man, Byrne was deeply involved with the liturgical reform movement of the Catholic Church, and incorporated his theological beliefs into his architecture to create what is widely recognized as an important body of ecclesiastical design. Two important local examples of Byrne's work for Catholic clients are the Immaculata High School (640 West Irving Park Road; 1920-23; designated a Chicago Landmark in 1983) and St. Thomas the Apostle Church (55th Street and Kimbark

Avenue: 1919-22). His most internationally acclaimed work was the Church of Christ the King (1928-30) in Cork, Ireland.

Lewis Mumford was an important early admirer of Byrne's ecclesiastical work and described his designs as a "genuine bequest to American architecture" ("A Modern Catholic Architecture," *The Commonweal*, March 2, 1927). The critic found the balance of innovation and tradition in these works one of their most praiseworthy features. In his elevations of religious buildings, Byrne continued the spartan wall character illustrated in the Kenna, but modulated the wall planes with angular shafts of brick that did as much to recall the verticality of the medieval Gothic as it did to create strikingly modern compositions. Similarly, his interior plans anticipated the liturgical reforms of the Second Vatican Council by more than forty years in the integration of the nave and sanctuary and in the elimination of columns to promote a communal atmosphere for celebrating the Catholic Mass. Yet the spaciousness of these interiors, combined with the soft natural lighting and understated decor evoke the quietude and contemplative spirit of the great European cathedrals and abbeys. Byrne's approach to religious architecture was no different from the manner with which he approached secular design. Indeed, the same precision and thoughtfulness of design, craftsmanship in execution, and spirituality in feeling that characterizes his religious structures are evident in his secular work as well.

Byrne expanded the scope of his practice in 1922 by establishing the Barry Byrne & Ryan Company to provide complete construction as well as architectural services. During this period, Byrne also began a prodigious writing career, publishing articles and criticism on architecture and a variety of aesthetic topics. Writing in a forthright and direct expository style that was consistent with his architecture, his articles for the most part related architecture to the larger social environment. Articles by Byrne were published in various architecture and religious journals, including *Architectural Record*, *The Commonweal*, and *Liturgical Arts*.

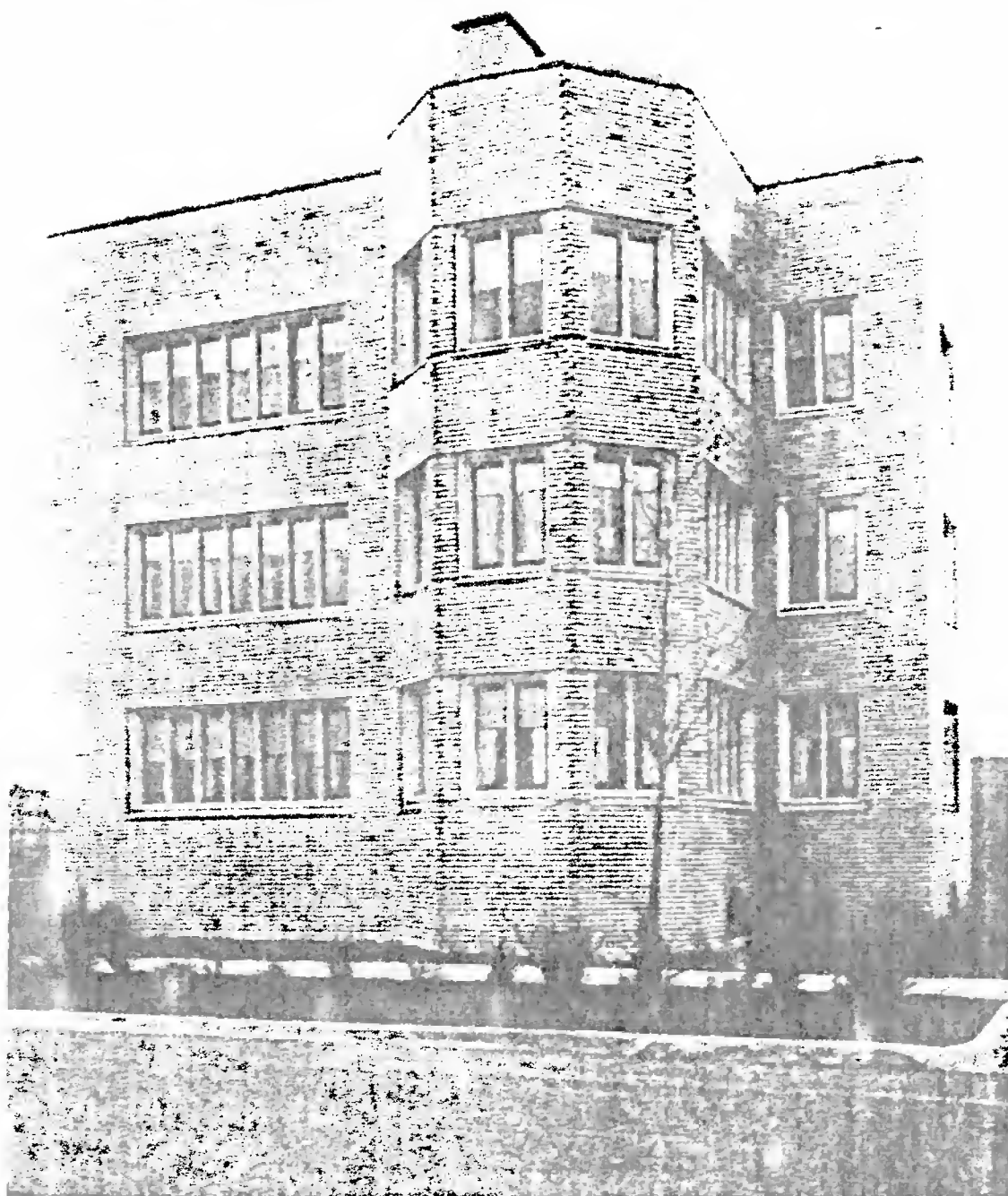
In 1926 Byrne married Annette Cremin, a painter who, among her artistic efforts, collaborated with Byrne and other architects on building interiors. Notable among her works is the decorative detailing of the elevator banks for the Rookery Building (209 South LaSalle Street; 1885-88; Burnham & Root, architects) as it was remodelled by William Drummond in 1932. The Byrnes travelled to Europe for their honeymoon where they met with several important architects of the modern movement, including Hans Poelzig, Erich Mendelsohn, and Mies van der Rohe. This trip was an important influence on Byrne's continued design maturity.

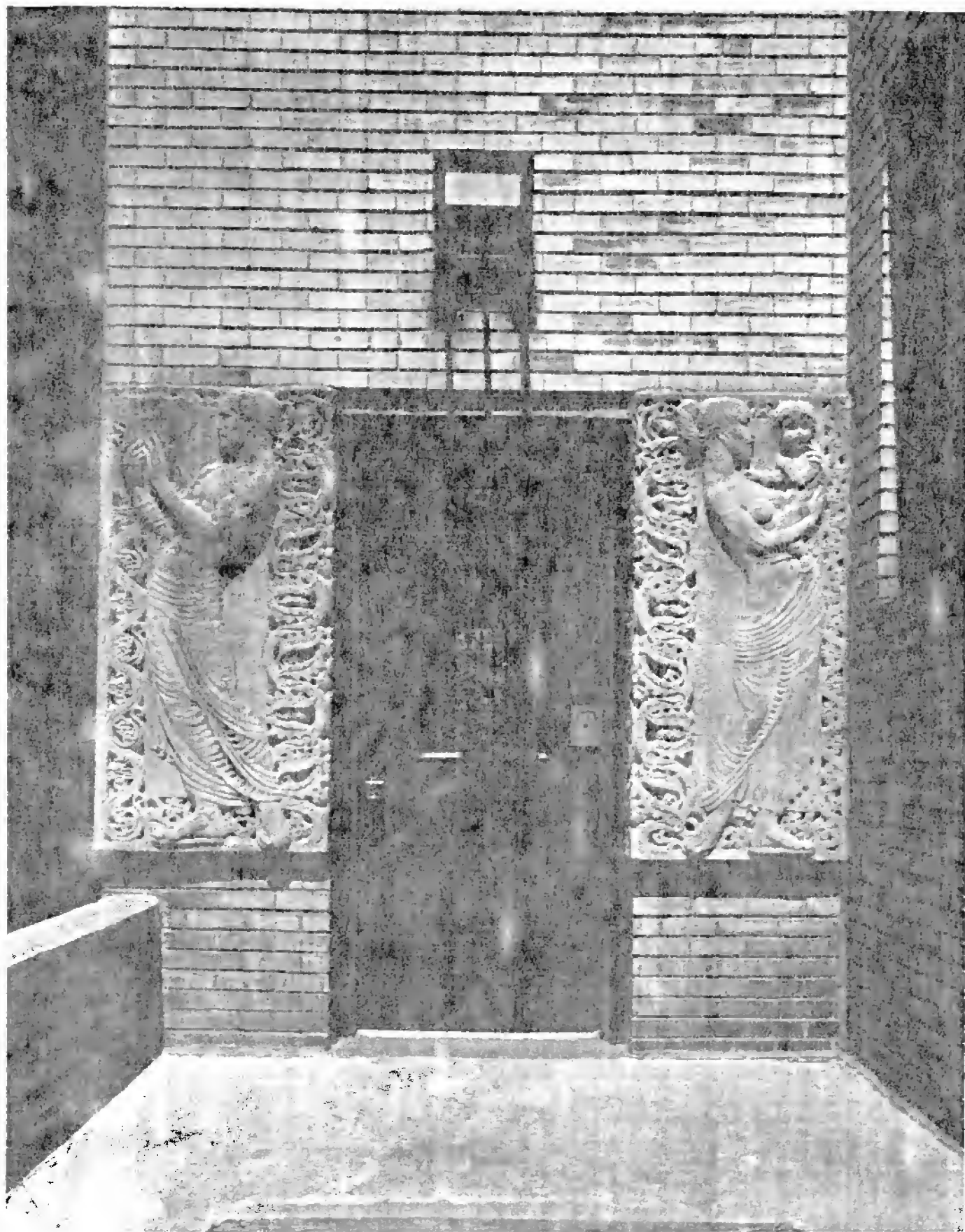
Byrne was stymied in the local development of his ecclesiastical designs by the disfavor of Chicago's Cardinal Mundelein for his church designs. His practice suffered further from the effects of the Great Depression. The paucity of commissions prompted Byrne to dissolve his construction company and, in 1932, to move to New York. There he earned his living as a building inspector and by writing articles for publications. In 1936 he designed a house in Westport, Connecticut for Michael Williams, the editor of *The Commonweal*. It is an extremely adept essay in the International Style that had its origins at the Bau-

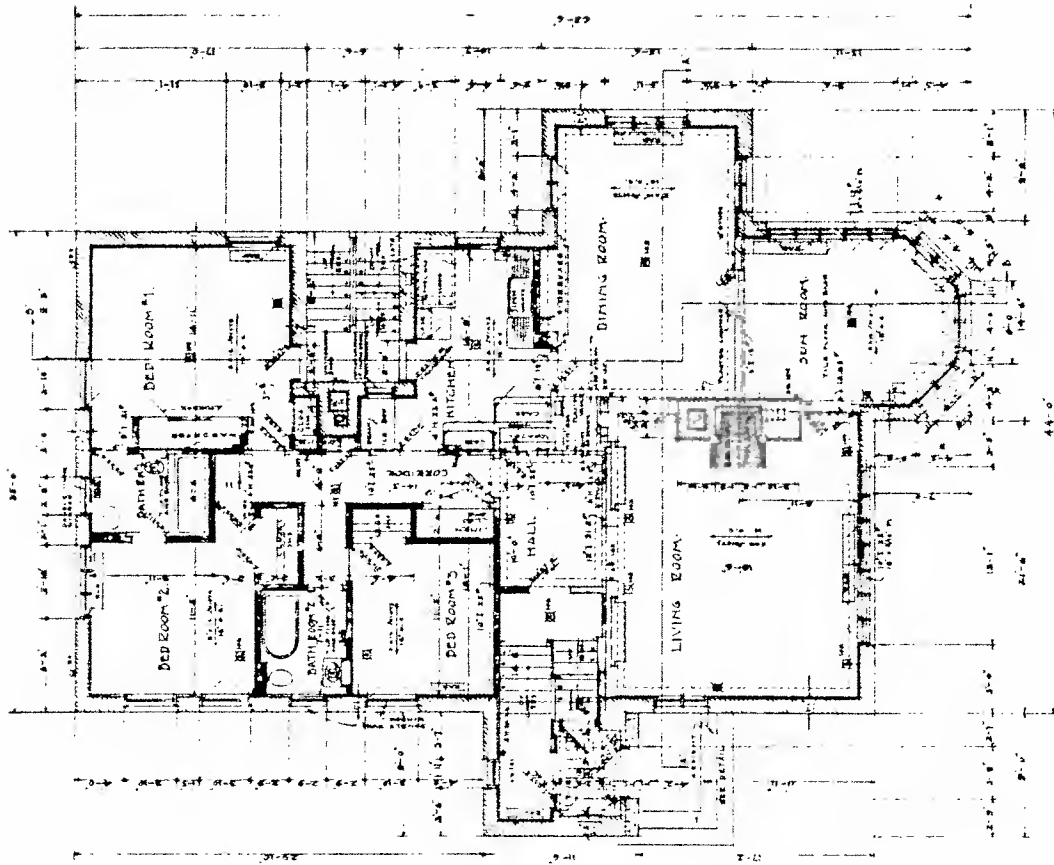
haus school of design in Germany during the mid- to late-twenties. The dearth of church work ended in 1939 with the commission for the Church of Saints Peter and Paul in Pierre, South Dakota. Its design evidenced a new vocabulary in Byrne's work as it had evolved over the preceding decade. In this and subsequent commissions, Byrne abandoned his use of brick and angular forms for a variety of masonry materials and curvilinear, expressionist forms.

Byrne returned to Chicago in 1945 and resumed his practice with an emphasis once again on ecclesiastical design. Ironically, none of his later church designs are located in Chicago but are dispersed throughout the Midwest. Although semi-retired beginning in 1953, Byrne continued to design and write until his death in 1967, one of his last buildings being the library for St. Procopious (now Illinois Benedictine) College in Lisle.

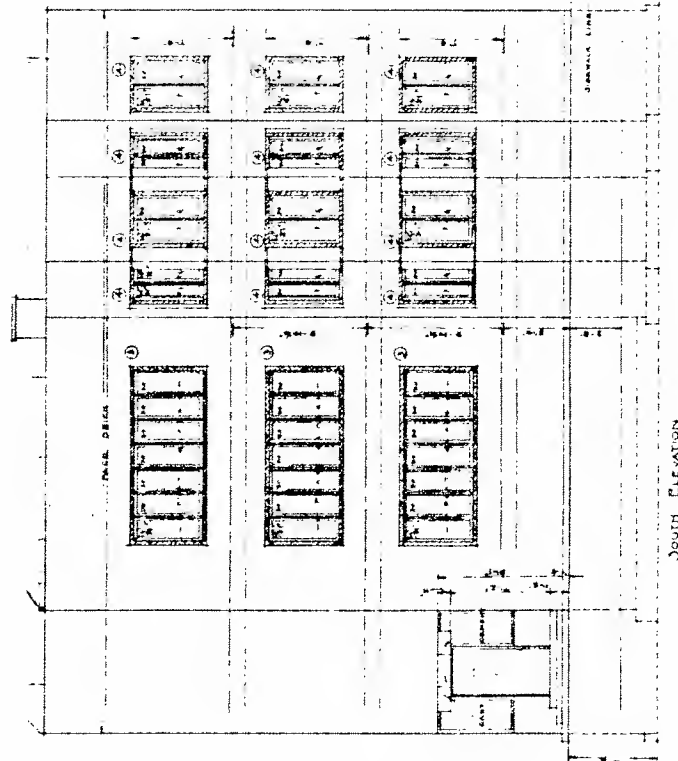
In his thoughts and writings, Byrne showed a heightened sophistication that was integral with his designs, making a unique and important contribution to American architecture. The Kenna Apartments is the earliest design of Byrne's in Chicago, showing the maturity of his thought and practice at this early juncture of a career that spanned six decades.

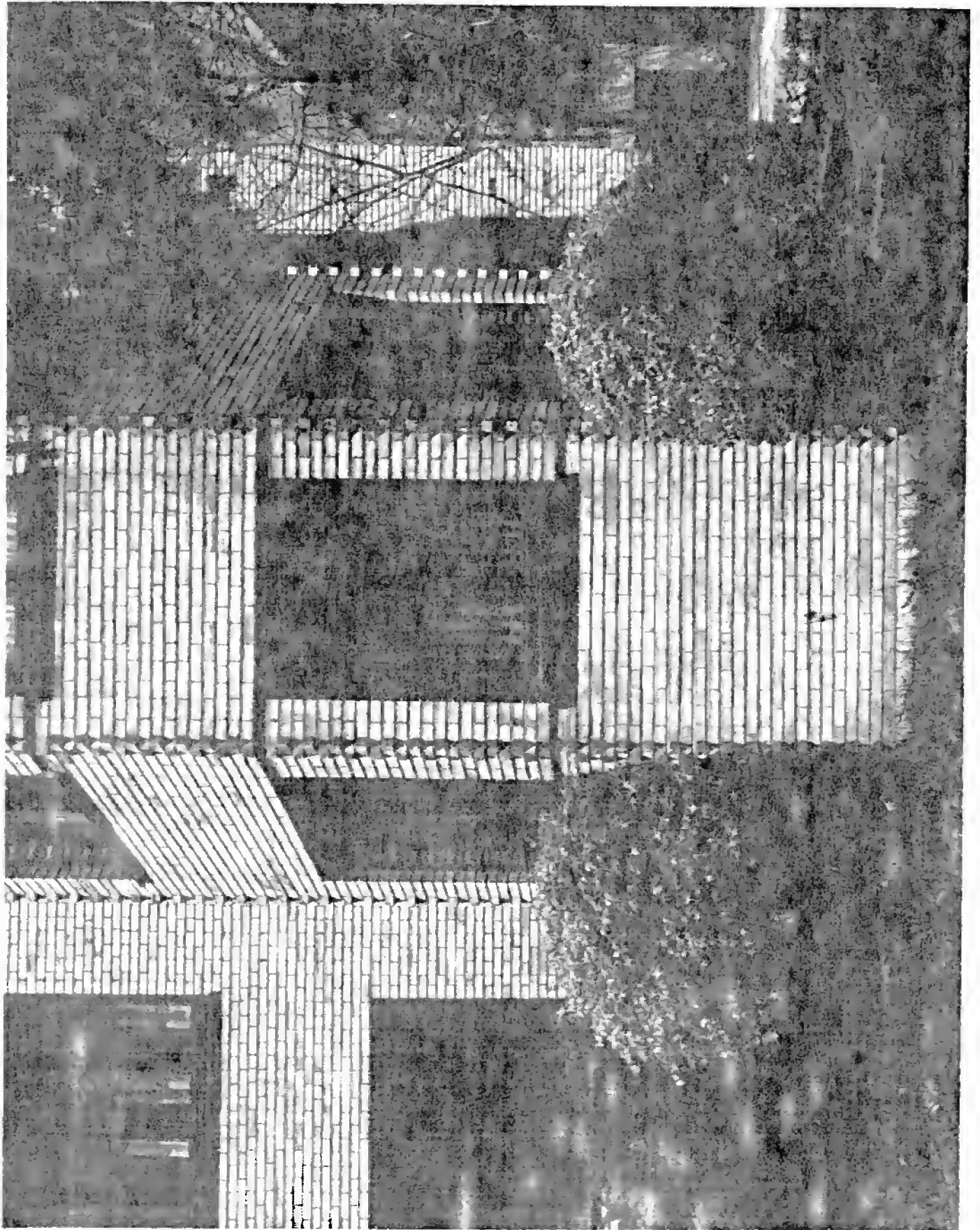






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